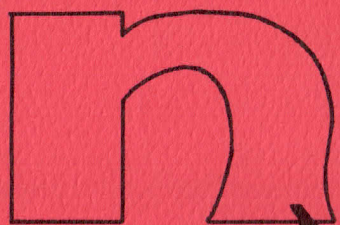
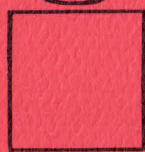




JOIN



and

CELEBRATE

SACRED DANCE GUILD JOURNAL

Spring Issue (May) 1983-84

Vol. XXVI No. 3

Speaking personally...

... It was twelve years ago that my husband brought home a brochure from a worship conference---a Sacred Dance Guild brochure. That brochure was stuck in with my bills and considered once a month for many months. I finally was curious enough to send in my money for a membership.

Little did I know that I would soon be serving as a regional representative, organizing workshops, forming a chapter, promoting sacred dance in the Northwest, and serving as a national officer!

Thank you Doug, Carla, Carolyn, Lu, Lindsay, Judith--thank you to all the amazing people I have met through the Sacred Dance Guild. Thank you for that first scholarship to a national festival. I am grateful to all the people I have learned from over the years---from so many different backgrounds. A part of you is there as I do workshops and reach out to others.

This morning I danced in the worship service at a church in a Portland suburb. The sanctuary was built with dance and drama in mind---because Betty Bateman attended the church and had established dance as a part of their worship. In the congre-

gation was Virginia Huffine from Minnesota and SDG members from the local chapter. Dancing with us was Karen Chapman, an ADG member from Utah, who has recently moved to the area. What an excellent example of that national network of sacred dance...from across the country we shared together.

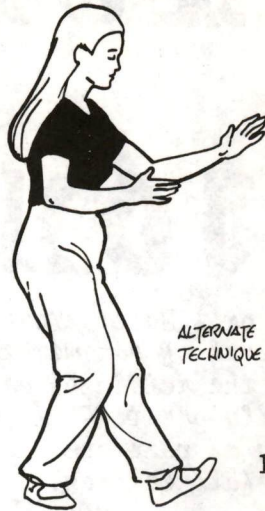
I dwell on all of the above as a way of saying thank you and good by. It has been two and a half years since I assumed the office of president of the Sacred Dance Guild. It has been time-consuming work but a rich experience. I am grateful for the support of my family and the support of the officers. I could get real sentimental at this point!!!

It is important to me that the Guild remain vital and strong. We have taken risks, we have tightened up the organization, we have tried to respond to YOU. A strong national organization means a strong commitment from all of us---and that means an opportunity for ALL OF US to lead. I am proud of what has been accomplished in the last two and a half years and really appreciate your supportive letters and comments. The time to change is when things are going well. The possibilities for continued growth are exciting! And remember...take those brochures with you to all worship conferences!

In joyful praise....

Susan

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SACRED DANCE GUILD

JOURNAL

Editor's Note: Your Editor wrote letters to several of our members regarding their expertise and the return of articles for the Journal was really great! This edition will contain as many as possible and then the rest will appear in the fall edition.

DANCE THERAPY

BY Anne Hebert Smith

(Anne is a SDG member and has an M.A. in Dance Therapy)

Theoretical Framework

I taught creative and liturgical dance for five years before I realized that it was the contact with others through dance that I valued as much as the dances that were created. People were being changed by the expressive dances they did for and with each other, and this continuing growth became my focus. I got an M.A. in Dance Therapy from Goddard College and began working in a hospital. Although working with psychiatric patients is very different from teaching, the connection with other human beings and the medium of dance as a primary way to do it are the same.

Over a period of ten years, I have studied with different people (including Irmgard Bartenieff, Iris Rifkin-Gainer, Joan Chodorow, and Susan Sandel) and tried different approaches to dance/movement therapy. In the last four years of working, the common thread of meaning and the essence of my own approach has become clear: to be with people in their pain--supporting them as they begin to

look at who they are, what they need, and available options for meeting these needs.

An important belief that underlies my approach is articulated by Irvin D. Yalom:

People need people--for initial and continued survival, for socialization for the pursuit of satisfaction. No one transcends his (her) need for human contact, neither the dying, the outcast, or the mighty.

My basic assumptions are the following:

(1) Mind, body, and feelings are one. Sharon Chaiklin says "Dance Therapy makes use of this woven relationship between emotions, the body, and muscular patterning," and Trudi Schoop talks about the mind and body as "interactive." How we think and feel affects the way we move and how we move affects the way we think and feel.

(2) We all have movement preferences (Laban), though sometimes they are diminished in psychotic persons.

3) Movement is an outward expression of our inner lives and can be a way to expose and develop our "true selves" (Alice Miller's Prisoners of Childhood).

4) Dance Therapy provides an access to others for patients who are silent, withdrawn, dysfunctional, or overly intellectual.

5) Use of a circle and rhythmic unison movement promotes a sense of cohesiveness in a group and provides an atmosphere conducive to sharing at a deep personal level.

My evaluations are based on the perspectives of Laban and Piaget. When observing movement, I try not to look for anything in particular, but to see what stands out as unusual. It might be shallow breathing, extreme tension, flaccidity, a part of the body blocked off, fragmented move-

ment, a poor sense of balance, or inadequate range of movement qualities. In estimating the developmental stage of an individual, I use Piaget's categories: sensorimotor, symbolic, or reflective--aware that intervention on a movement level can begin a process which in time can progress through the cognitive stages (Sandel).

Important tools of my approach are: respecting, observing, listening, suggesting, waiting, echoing, understanding, participating, mirroring, interpreting and transitioning. Although it is never a linear progression, the following stages of a typical Dance Therapy session approximately parallel the therapeutic process:

1) Initial period of creating a comfortable, non-threatening atmosphere in which trust--the crucial ingredient--between the patient and the therapist can begin to develop. We move together as I make suggestions for the warm-up, always observing, taking my lead from the patient, watching for themes to emerge from the movement.

2) The actual incorporation and exploration of emerging themes into the session by suggesting a structure that will enable the patient to become aware of the issues. For instance, if I see a phrase repeated, I know it is probably significant, so the therapeutic process would involve mirroring or echoing the phrase, possibly expanding it, or changing it to make options clear. Participating with understanding and empathy, I encourage independence and assertiveness, or sometimes dependence and regression depending on the situation and the patient's needs.

3) Bringing the session to an end involves interpretation and summarization. The intensity lessens and the individual boundaries are clarified in order to help the patient make the transition back to the hospital environment.

Throughout the session I try to find ways of ex-

pressing confidence in the patient. Humor and playfulness are often used as ways of beginning to make the shift from hopelessness to hopefulness.

I tend to think of the whole session as a dance. When the session is good, it has a rhythm all its own, a feeling of flow, and a beginning, middle, and end. Both the patient and the therapist participate as partners--the therapist is responsible for the sequencing of the dance, but always takes thematic cues from the patient.

Dance Therapy

by Barbara Lyon

(Barbara is a SDG Member from Fremont, California and her expertise is dance therapy and humor in liturgy)

We are one inseparable whole, yet we live our lives as though our body, mind and spirit are three separately functioning entities. Dance Therapy is a way to reunite the material of ourselves. It is inclusive. Dancing enables us to move beyond the struggle of body, mind and spirit to a vision of wholeness. Dancing blesses the dancers by providing undivided time and space: the heart beat is profoundly felt and heard; tears, joy, struggle, laughter and pain become material just for the dance. Problems dissolve as we lose ourselves in the dance. Each dancer has the opportunity to heal the splits in themselves.

We dance in community. This support is essential for the individual to break through the barrier of self consciousness, to release rigidity, to risk discovering trust in self and the community. Group interaction reveals, as stated by Soren Kierkegaard: "the alarming

possibility of being able." Dance becomes, for those who choose, a prayer that knows the innermost foundations of our being where God is.

PHILIPPIANS 4:4 OR, MY PARTNER WAS 95
by Dorcas Ferguson, Ph.D

(Dorcas is a member of SDG from McDonald, Tennessee and works with Moving Our Time in Space-- technique for working with aged people in sacred expression; Unbinding Bonds (clinical dance therapist, marriage and family therapist, S. Baptist and 7th Day Adventist)

Take a long look at the month of March any year. What predominates--movement of course. The clouds dance, trees flutter, birds wing their way back north, and bulbs push, push, push up through the mud. Age has everything to do with it.

We look at life in the familiar: old trees, return of last year's robin, and wait patiently for the old turtle to struggle up out of the mud. Descriptive phrases could go on. The point is we are aware of the immense dance of nature at critical points each season. Most often making some kind of statement of rejoicing.

Sometime, however, we are least perceptive about the choreography in the human element. Particularly in the lives of those who have survived decades of seasonal change. What we can learn from those who have aged far exceeds what we can do for them. The aged persons whom I have known, worked with, and come to love eagerly wait to be and to continue to be a partner in the dance of life.

Because their life space exceeds the normal expectancy, they are often assigned a useless position. How sad! For within their experiences they hold the key to overcoming.

Overcoming sadness, disappointment, anger, rejection, successes, ambition, birth, death, regression and progress at all stages of life. Yes! Learned to overcome by dwelling upon more yet to be felt, more yet to be done, more yet to be believed. Their very existence is a statement of rejoicing. In spite of whatever is happening to them at the moment, they anticipate daily that someone will love them, and that they will find someone to love. They have lived long enough to know how to give and how to receive.

The reader may wonder on what bases these declarations are being made--rightly so. For seven years, I spent at least one week-end per month visiting an aged parent who lived 400 miles from me. She entered the nursing home at the age of 87, and there lived out her life to be 95. The administrator of the home learned of my work in dance/movement therapy. Consequently often explored with me current trends in attitudes toward aged folk. My philosophy was quite evident. After two years had passed, the administrator asked me to conduct movement sessions when I was there.

At the invitation of the editor of SDJ, one movement session is herewith offered for your review. Wheelchair dwellers, walking cane users, and shuffling walkers were invited to the lunge. The very first creative dance was opened to any resident. Twenty-two wanted to find out what was going to be happening. As aides brought them to the lounge, the strains of Brahms Symphony No. 1 in C minor, Op 68 could be distinctly heard. This composition was chosen for the first period because of the multiplicity of moods. These elderly folk gathered themselves around in a circle. Spontaneously one began to move her body in a slow, melodic rhythm. I mirrored back to her. Simultaneously her peers lifted arms in creative

swings--swinging high, low, trying to sway near the floor, gently behind self or chairs--heads held as beautifully as the most poised ballerina. Inspiring sounds from the wind instruments produced imagery within an old man who mimed a flutist. Twenty-three moving in a quiet, symbolic dance of joy. While the familiar sound of Adagio-Piu penetrated the air, I motioned for aides to move wheel chairs out from the group. A parade resulted: a dynamic circle of spinning wheels and happy sounds. Colorful paper streamers were placed across their laps without directing, wrinkled arms lifted, hands waved streamers in time as they wheeled round and round the room. Meanwhile mobile peers did their "thing"--a panorama of free dance.

Together we returned to the larger circle; everyone bowed low, as low as their arthritic bodies would allow, without cue. What a performance--created without rehearsal or director.

Non-verbal creative communication had established our relationship. Now I could verbalize. Obviously they were capable of creating meaningful experiences; it was important to me that I learn what had helped them to have meaningful lives? Typical responses of loving children, staying busy, and knowing God were given. Basic to each response was their being able to rejoice, within the circumstances of life. This led to the Bible and Philippians 4:4. A young boy who had been participating with his grandmother asked to read the verse. Several began to speak; I had to kneel by the chair of one in order to hear what the kind, aged voice was whispering "I leap for joy in sadness and in good times." At her request, I lifted her feet and she imagined her leap.

All accepted my invitation to join in a dance of rejoicing. The ambulatory folk moved into a center circle swaying and turning as they did so. Onlookers picked up movements and did what they

could from a seated position. An aged fellow who never went anywhere without his cane dropped the psychological need (crooked cane fell to the floor) and he danced. Swinging, stretching, lifting upwards he weaved in and out of the inner circle. Their joy was contagious; I joined the dance. Never have dancers performed so well to Brahms Andante sostenuto.

It is worth noting the technical information gleaned from this and other dance experiences with the aged. There are five factors which I can support with data that point to the need to provide free, creative movement experiences for the aged. These five factors are herein briefly described.

Being able to release an aged person to his/her own resources is of prime importance and is the first factor. Using one's own internal resource is relaxing, wiping out stress because each person is his own leader. Once again he/she becomes an autonomus person. Autonomy is essential for each developmental state--without it one quickly loses initiative. In creative dance an aged person is freed to utilize his memory, or capabilities. He permits himself to create. There is no failure in designing the movement, or the extent of the movement. There is a release of productive energy which in turn releases tension because no one outside of self is in charge of the performance.

Factor two: to move, to dance means to breathe. without direction from a health authority, an aged person begins to use the internal mechanism of respiration which automatically increases the flow of oxygen throughout the body as he is allowed to move creatively. Simply, creative movement prompts the aged to be in control of the breathing exercise which is vital to health. Data supports that eating, sleeping improve as a result of free movement which is promoted on a regular basis.

Factor three: to move, to dance reestablishes the ability to socialize at one's own discretion. Without forcing, people interact in positive behaviors when in a non-verbal encounter. Movement provides a way to communicate to others good/bad feelings and the most basic of human needs: freedom. When a person moves into a dance, others respond; seldom does a dance produce isolation. Rapport is quickly established, therefore the socialization process moves onward. An aged person will always need socialization.

The fourth factor is of utmost importance--to dance, to move prompts a sense of respect. That is respect for self--the mover or the observer. Most of us like to see ourpeers in action. All of us respect the doer. This is twice as true for the aged. Seeing their peers in creative dance encourages their own participation in the scene. Their extensive life space has molded their appreciation for the moment.

Finally, to move, to dance prevents stagnation more so than any other artistic process. The aged dancer penetrates the moment with total absorption of body, mind and spirit. Take a moment to consider the movement of an aged person using a walker. The action is a musical score. Just the opposite is true when a younger person is confined to a walker. The aged become a part of the experience whereas youth defies it. Well, why not? The aged person has reached the last stage of the developmental process. Most have arrived at this stage in true form--possessing ego integrity as Eric Erikson so ably classified the final phase of life. Yes, they, too, defy. But what they defy is stagnation--ego integrity demands it. Twenty minutes of free movement provide twice as much time for remembering later on. It is creativity that lingers beyond the moment of experiencing. In other words what has happened remains in the front of the mind. Such extension is thereapy at its best.

In summary, creative dance for the aged should come forth from the participants--an evolution. At 70 or 80 years one is either close to God, or, perhaps beyond the grasp of the Divine. Those who arrive at the final developmental stage close to God, express God's goodness so accurately that an entire passage from the scriptures can be danced. Freedom to choose the passage, or, to claim one of God's promises interpreted in creative dance becomes an inspiring sermon for the aged.

What the aged can choreograph on the spur of the moment is like spring of the year all year long. This is when real life comes to center stage in sacred dance. Be selective--choose a partner or two who are 95 and learn how to rejoice always.

JUMP IN!

by Suanne Ferguson

(Suanne is a member of SDG from Harpersville, Alabama. Her interest and expertise: Clowning, Drama, Storytelling, and Dance The Carousel; Moving Into Prayer---Discovery through movement and prayer; Is That You in There?---the art of the clown; Bring Your Own Rainbow--drama and storytelling; "The Spirituality of Jesus, a right-brained Bible Study"; Three Special programs for youth.)

Come on.....jump in! Immerse yourself completely in the scriptures. This fascinating way of studying the Bible can lead to life changing insight, but you have to be a bit daring....let go of preconceived ideas, take off the heavy clothing of rationality, for it will surely weight you down. Sink into the bubbling waters of intuition and imagination, trust your insights and enjoy the creative energy of God.

When we move into the scripture, the Word of God is ever new, ever changing and consistently revealing and challenging us to new life. Study of the scriptures in this way reveals no right or wrong answers. It reveals experience of God. It will help us to embrace the ever present mystery of God.

How do we begin? First choose a passage of scripture, an event, a story, a parable. Read the passage at least three times. The first time, you will undoubtedly recall a former interpretation of the passage. Try to just listen to the passage. It will help to read it aloud. On the second reading, sense the setting....are you in a garden, by the sea, in the marketplace?....who else is there?....do you know the time of day?....can you place the time in history? The exact answers to these questions are unimportant. Simply have a sense of the setting. On the third reading, find yourself in the scripture. With what character in the story do you most easily identify? It may be a rock or a tree. How do you feel in this situation? Now, let go of the character with which you most closely identify and purposely choose another character....another perspective. Looking at the situation from another perspective, you will experience new insight and different feeling. In any passage of scripture, at any given time, you are probably there in more than one character.

Sometimes it is helpful to simply be an observer.. one not mentioned in the scripture...someone looking on at all the characters. Sometimes it is helpful to be God....Jesus....the Holy Spirit. What is God's perspective? Most important is that you literally are in the scripture in the first person. If you are looking from God's perspective, imagine how you would feel if you were God, and say, "I feel.....".

Perhaps a specific example will give you a starting place. Read the account of Moses and the burning bush in Exodus 3:1-4. Read three times,

following the instructions given earlier. On the third reading, many of us would most quickly identify ourselves in the scripture as Moses. At least, we would probably start with the perspective of Moses. If you are Moses....how do you feel? What draws you back to the burning bush? Why did you walk on by and hardly notice the first time? (Perhaps there are burning bushes - events, people, opportunities - that you are presently missing in your life. Why?) Are there others walking with you? If there are others, how do they affect your attitude about the bush? If there are no others and you are alone, how will you tell others about your experience later?

Now, look from a different perspective..... perhaps that of the bush itself. How do you feel when Moses walks on by? Are you aware that you are ablaze? What effect does that have on you? How do you feel when Moses returns for a closer look?

Look now from the point of view of those who might have been traveling with Moses. How did you feel and react when he turned to go back? Were you impatient with him, or perhaps, curious? Perhaps, in your understanding, Moses was alone, but you are one of those people he chose to tell about his experience. What do you think or feel when he tells you, and how do you react?

And now, take God's perspective. How do you feel when Moses hardly notices the bush? What do you do about it? Why do you wait until he comes closer before you talk to him? Why didn't you just call out to him the first time he went by? But...he did come closer. What is your feeling now?

You will find much richness and depth in this kind of study of scripture. When we open the door to our intuitive side, we take a step towards

wholeness and awareness. We allow the Word.... the creative energy of God to move us.

We can gain even deeper insight by literally moving into the scripture. Take your new perspective into the realm of creative dramatics... become the characters of the story or event you've chosen. Put yourself into action. This can be done in a group with various people taking the various perspectives, or you can assume each role yourself. First, deal with the story in its own biblical setting, then up-date.... bring it into your own present time experience.

Dancers and dramatists will find this kind of Bible study a rich, unending resource for choreography and script material. Give yourself plenty of time to develop your perspective before setting your movement. Trust your insights and allow them to move you. Look for the meaning within the word as well as the meaning of the words. Look for feeling and emotion and energy. Search out underlying humor. The more you relax, the more you will enjoy the deep waters of this kind of study.

Come on....jump in! The water's fine!

SPIRITUAL DEVELOPMENT THROUGH MOVEMENT AND THEATRE by Gwen Laurie Wright

(Gwen Laurie Wright is a member of the SDG from Northbrook, Illinois and her expertise is as stated above Spiritual Development through Movement and Theatre.)

Several years ago in the acting classes I was taking, I discovered I was developing as much of my potential as a person as I was as an actress. Classes in improvisational theatre not only brought forth my creativity as an actress, but they also helped me become more spontaneous in

my relationships with other people as I became more of what it means to be an authentic human being. (See S. Jourard, The Transparent Self, for a fuller discussion of authenticity.) It was also in acting classes that I first became acquainted with creative rituals expressed by "authentic selves." And one of my acting teachers introduced me to Carl Jung and his ideas on spiritual development. The possibilities for movement and theatre to enhance spiritual development had become apparent. Before proceeding further, let me define some of these terms, so that there is a common frame of reference for the remainder of this essay.

Spiritual development, as explained by Jung, is the process of allowing our creativity to emerge, of allowing our divine/human selves to emerge, so we become co-creators with God--made in the image of God, body/mind selves who play as well as work. The religious form and specific content of spiritual development differs according to the beliefs and practices of a particular religion. While in no way wanting to exclude others, the following discussion comes out of my experiences in the Judeo-Christian religion.

Spiritual development is based on a wholistic spirituality rooted in Genesis 1:27-31, and in Jesus Christ as model of humanity, as Incarnation. There are many persons who have espoused a wholistic spirituality: Meister Eckhart, 13th century Dominican preacher; Mechtilde of Magdeburg, who lived in the 13th century; Hildegard of Bingen in the 11th century; Black Elk, Native American; Sarah Edwards, New England Congregationalist; Dorothy Day, Martha Graham, Fritjof Capra, and others from our time. Among these persons, four common paths emerge in their spiritual journeys. The first path is that of creation and blessing. God who created is creative energy, continuously creating, loving, and healing us.

When God finished the original creation, God blessed all of creation (animals, plants, air, humanity, water, earth, etc.), and God saw that it was very good. However, the good creation is capable of sinning which causes pain. The second path is that of sin and pain, which humans must become aware of and must work through. One must go down into the pain, walk through it, and then let go in order to experience breakthrough into the birth of a changed self (the third path). It is this changed self, who has deeply experienced blessing, pain, and rebirth who has compassion towards others (the fourth path). As Biblical scholar, Phyllis Trible, has explained, the plural form of the Hebrew word for womb, rah^a mim, means compassion. (P. Trible, God and the Rhetoric of Sexuality. Phila: Fortress, 1978, pp. 32ff.) Compassion rises from the depths of our centers, our wombs. Compassion is not merely a "good feeling," rather, it means literally "passion with," and when one has passion with another person, one stands with or walks with that person as she or he becomes more of a person made in the image of God. To do compassion means to work toward tearing down those injustices which keep other humans from reaching their potential.

The question now becomes: how do a blessing-centered spirituality and dance/theatre relate? As many of the contemporary psychologists have pointed out, there is a direct correlation between a healthy personality and the ability to experience emotions in our bodies. (See A. Lowen, Bioenergetics. New York: Penguin, 1975.) We can choose to think about, which many people believe is the same as experiencing emotions, but it is not. Experiencing comes in the tensing and releasing of muscles within the body. Too many Americans do not allow themselves to become body selves; they live from the neck up, which leaves most of their selves tense with emotional blocks.

Dance and acting enable people to become body/selves as well as mind/selves. As St. Paul reminds us: Your bodies are temples of the Holy Spirit. (I Cor. 6:19) When one believes the body is sacred, a temple, then one will want to honor the entire body/mind self. Dance and improvisations facilitate the process of becoming temples of the Holy Spirit. When one remembers that the Hebrew words for spirit, ruach and neshemah, mean breath and wind, then one has another image for Holy Spirit, for breath is vital for life, and wind is movement.

Spiritual development is the process of becoming attuned to the divinity within oneself which allows us to be co-creators with God. In simpler terms, it means letting creativity emerge. When teaching improvisational acting to people who want to learn, but who tell me they "can't express themselves," I tell them I know there is an actor within, and that they can discover it. With the use of non-threatening exercises and non-judgmental attitudes, people do become actors; that is, they bring forth their creativity.

Blessing-centered spirituality can be experienced through dance and theatre. The four paths of this spirituality are a process of birth/death/rebirth, and can be used as focuses for dance and improvisational theatre. Psychologically, this is a healing process. In marriage therapy, we begin by asking the couple to return to the first time they met and to describe, or sometimes act out, what that was like for them, what attracted them to each other. This helps them remember when their relationship was "paradise," so to speak. In our spiritual journeys, we also need to re-experience our goodness and blessedness, "paradise." Blessing can be re-experienced with movement. It is important for our development that we bless ourselves as well as others. Often we can say,

"I bless you," and "You are beautiful," but to own that for ourselves is difficult. To say "I am beautiful, I am blessed" in the company of a supportive group can be a powerfully opening experience. I have used guided rituals of self-blessing, and the effects cannot be told in words.

The second path, pain and letting go, can also be expressed in movement. This can happen only in a group where basic trust has been created with rituals of affirmation, as suggested. It sometimes happens that pain will be touched in a movement which was designed to be affirming of our goodness. The facilitator needs to be a qualified therapist, so that he or she is aware of ways to deal most effectively with situations which are deeply painful to the persons involved. He or she should also be observant of any persons who need further support from a therapist, so that a referral can be made. When wounds are opened up, the facilitator has a responsibility to see that the person(s) is not left with a gaping wound, but is guided towards a healer who can stay with the person until the wound can be closed.

The teacher-facilitator can instruct the individuals in a group to visualize a person with whom they are angry, and then let them create movements and sounds, or improvised song to express the pain. Or a person can create prayer movements asking the wrong person, or God, for forgiveness.

When people become aware of pain, they need to process what is happening after the pain has been acted out. This can be done in dyads, or people who are reticent to talk about their pain can be encouraged to write in their journals, and thus perhaps gain insights. In a workshop planned for personal growth, time should be allowed for processing with oral or written

words. It is in going through our pain that we experience catharsis, that is, a cleansing (baptism) that enables us to become renewed, because we are no longer "holding within" the hurt and tension. Giving birth is never easy; neither is giving birth to a renewed self easy. The joy, however, in experiencing a new self is an ecstasy that has to be expressed in dance, song, with trumpet and the harp (Psalm 150).

This renewed self can also be encountered through play. As the mystic, Mechtild, said, "I am a playmate of God, and God is my playmate." (S. Woodruff, Meditations with Mechtild of Magdeburg. Santa Fe: Bear, 1982) It is interesting that among Native Americans, it is the medicine man or woman (read "clergy") who decides when the tribe should do a ritual to "make the people laugh." (J. Neihardt, Black Elk Speaks. New York: Washington Square Press, 1959) Likewise, the holy person plans the ritual. Today humor and play are regarded as out of place in most of life, including church, so people have to be given a space and permission to play. Again, play allows us to experience the connection between emotional and physical health, because in play we laugh. Fully-felt laughter is termed "belly laughing," because we use the belly muscles, the center of the womb. These same muscles are used for deep sobbing, for sexual love, and for birthing. Movement can release belly muscles for these life-affirming processes.

Another benefit of becoming renewed selves is that we are more open to giving and receiving touch, because we have let go of some of the tensions which hold in the fear of touch and of release of emotions. Physicists have reminded us that each person exchanges water vapor with those persons in close proximity every ten minutes. Touch enables people to exchange energies, too. In spiritual growth workshops, foot massage promotes this process. As massage

therapists point out, various points on the foot correspond to other organs in the body, so that foot massage brings healing energy to the entire body. Persons in the Brethren, Catholic, and other churches who act out Jesus' foot washing on Holy Thursday have experienced the healing and wholeness that come in this sensuous, energizing act where the community truly becomes the Body of Christ.

Dance and improvisational theatre provide a time and a space for spiritual development which is both personal and communal. As we develop spiritually, we become parables. Sallie TeSelle explains that Jesus is the parable, and so, we, too become parables, stories enacted with each other. (S.M. TeSelle, Speaking in Parables. Phila: Fortress, 1975) Persons opened to the Spirit of Christ cannot contain, that is, keep only within themselves, their vitality; they must share it with others by having compassion for the entire cosmos. Having become the enfleshed Word, transformed persons can become agents of transformation in the world.

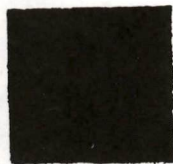
Dance and theatre provide a place for insights and growth into more divine/human beings. Dance becomes meditation which centers us in our creation as blessed ones. Becoming aware of pain and the need for growth enables us to be healed, to become in Henri Nouwen's words, "wounded healers," persons aware of our wounds and accepting of healing as the means of grace. Then can we grace the life's energies with which we are surrounded.

Remember "Stretching Sacred
Dance - Festival '84" at Pacific
School of Religion, Berkeley, Ca.

ZEN FOR CHRISTIANS

by Lu Bellamak

(Lu Bellamak is a member of SDG from Phoenix, Arizona. Her expertise is Meditation--Zen for Christians; Tai Chi; Dancing Prayers; Personal Spirituality (body as temple); Meditation, Movement, and Gesture.)



My search began 5 years ago when I was simply drawn to people who had an inner peace, a calmness about them. I began to notice the frantic person doing this, that and the other--like I was doing (spinning my wheels). I searched all forms of prayer and worship within the Christian faith and found something missing. I then heard about Zazen, a form of meditation which allows the body and the inner self to become still. I tried this form, not really knowing about Zen or even what it was. As I began to sit Zazen regularly I discovered Zen, and I am still discovering it every moment of my life. Zen is not a religion. It can be practiced by Christians without conflicting with Christian beliefs. I have found that my life has more meaning, or at least I see my life and I live it, and enjoy it to the fullest--good and bad alike--where before I seemed to be rushing through life without really noticing it. I will try to define a few of the key words in Zen to help make clear what I mean.



The character wa means
"peace" or "harmony" and
signifies the integration
or unity or oneness and
difference.

WHAT IS MEDITATION? to focus one's thoughts,
to reflect on or ponder over. A prayer cen-
tered in the mind.

WHAT IS CENTERING? being lined up just right,
not thinking...just feeling, being balanced
body, mind and spirit. Centering helps us to
form a union with our intellectual, social,
emotional and spiritual potentials.

WHAT IS CONTEMPLATIVE PRAYER? A prayer of the
heart which reaches God's presence, the lips
and mind both coming to rest. There is sim-
ple gazing (looking) at the Lord while the
heart reaches out in wordless prayer and the
will seeks to be one with God. (Thomas Merton)

WHAT IS ZEN? Zen is life.....
Zen is to move with life without trying to
arrest and interrupt its flow; it is an immed-
iate awareness of things as they live and
move.

WHAT IS ZAZEN? Zazen is a practice which regu-
lates one's body, and mind and leads to an
awareness of one's true self.

To regulate one's body means to straighten

one's posture and control one's breathing.

Although Zazen is certainly not all there is to Zen, a Zen which lacks zazen may be said to be no Zen at all.

WHAT IS ZEN FOR CHRISTIANS? If you believe in God and Zenand
If you believe in Jesus Christ and Zen.....
That leaves quietism....which means a state of quietness and passivity.

Those interested in learning more about Zen should read the following books:

ZEN BOOK LIST

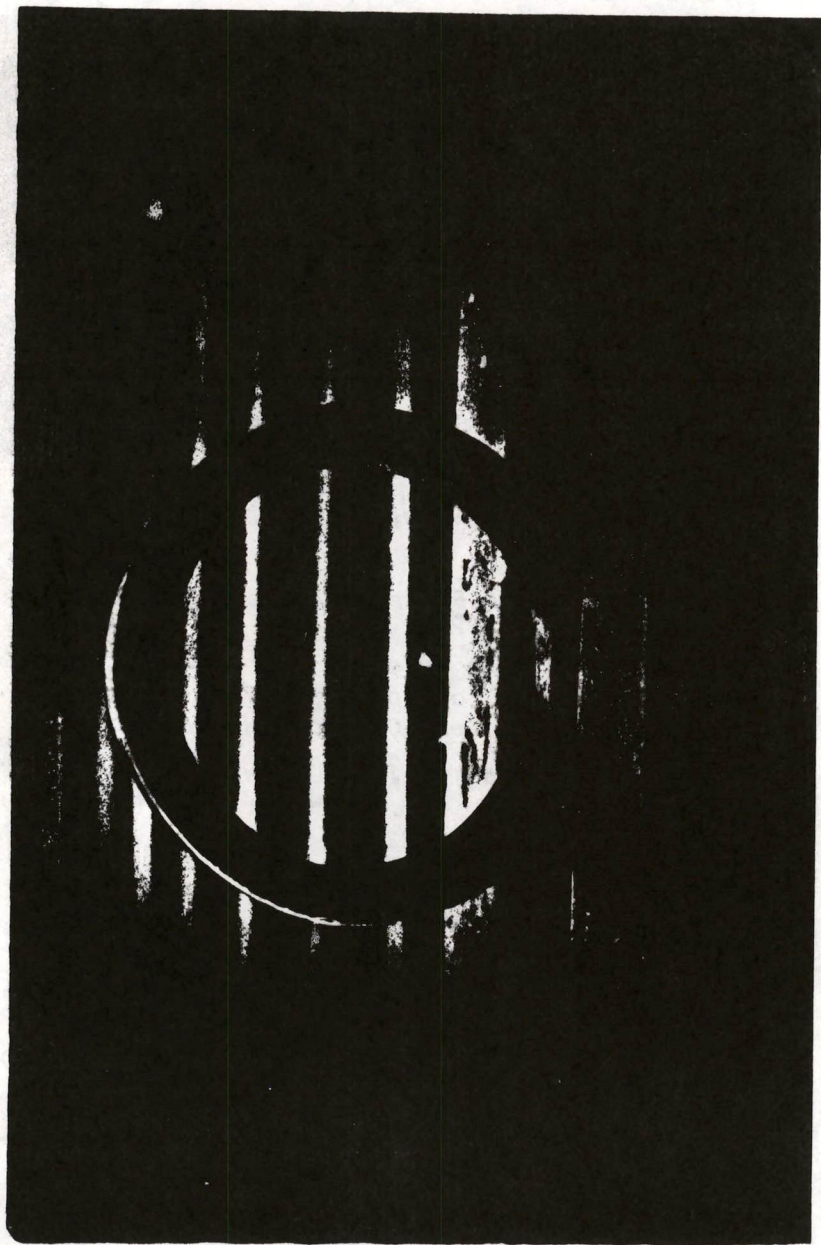
ZEN MIND, BEGINNER'S MIND Informal talks on Zen meditation and practice
by Shunryu Suzuki, published by John Weatherhill, Inc., 149 Madison Avenue, New York, N.Y. 10016

TO FORGET THE SELF An illustrated guide to Zen Meditation
by John Daishin Buksbazen
Zen Center of Los Angeles 927 S. Normandie Ave., Los Angeles, California 90006

CHRISTIAN ZEN by William Johnston, Harper and Row Publishers, Inc., New York, 10 East 53rd Street New York 10022

ZEN WAY JESUS WAY by Tucker N. Callaway, published by Charles E. Tuttle Company, Inc. of Rutland, Vermont and Tokyo, Japan

ZEN AND THE BIBLE A Priest's Experience
by J.K. Kadowaki, S.J., Routledge and Kegan Paul Ltd., 39 Store Street, London WC1E 7DD
or 9 Park Street, Boston, Mass 02108 USA



"MAN REALIZES HE IS WITHIN THE LORD"

T'AI CHI CH'UAN: MOVING WITH GRACE
by Lana Spraker

(Lana Spraker is a member of SDG from Los Angeles, California. Her expertise is T'ai Chi Ch'u an.)

T'ai Chi Ch'uan has been compared to a long river flowing. Historically, it is a form of martial art and contains within it a philosophy of life. T'ai Chi Ch'uan is also meditation in movement through which peace of mind, a healthy body, and balance in emotions may be found, ultimately opening one to the presence, peace, and direction of God.

"T'ai Chi" means Supreme Principle or grand ultimate principle and is represented by the Taoist symbol of Yin and Yang: a circle, half white and half black, separated by a flowing line. ☯ Each contains a portion of the other within it. "Ch'uan" means fist, signifying the martial art heritage of the movement. The T'ai Chi symbol represents the complimentary relationship of seeming opposites in the universe. For example, separate and together, same and different, male and female, give and take, thought and action, receptive and assertive.

See the symbol ☯ as moving, signifying that all things are dynamically alive and changing, containing within them the potential of becoming their compliment. In-breathe becomes out-breathe, day becomes night, full becomes empty, strength goes to weakness, new birth grows to old age and death and resurrects to begin again. We are constantly exposed to a range of possibilities between the absolutes. T'ai Chi Ch'uan is a metaphor in movement of the balance we may have in the midst of contrasts and changes. It is the interplay between nature and human, between ego and soul. The process

of doing T'ai Chi Ch'uan is the journey of the Soul in movement. Each of the moves has a name and many are poetically symbolic of the journey: grasping the birds tail, needle at the bottom of the sea, parting the wild horses mane, carry tiger to the mountain, lotus foot. They represent the aspirations and challenges of the human soul on its way. Our in-breathe/out-breathe is a microcosm of the dynamically pulsing, expanding and contracting universe of which we are a part. We are better participants in this dynamic universe when we are flexible in thoughts, emotions, and body. Moving with serenity and balance ripples out to our greater life experience. Finding peace within adds peace to the planet.

The form of T'ai Chi Ch'uan which I have been teaching for thirteen years is a very old 16th century Beijing style eventually named Yang after Master Yang Lu-Ch'an (1799-1872). The origins of T'ai Chi Ch'uan are attributed to a Confucian man of wisdom named Chang San-Feng, who lived during the Sung Dynasty (twelfth century A.D.). It is told that he observed the fight between a bird and a snake, and noted that neither was harmed because when one attacked the other retreated. Force was rendered ineffective by the balance of non-resistance. This is the principle from which he is said to have created T'ai Chi Ch'uan. Reciprocal interaction-knowing when to assert and when to be receptive, when to retreat and when to approach-is the dynamic balance of T'ai Chi. The image of the snake in Chinese mythology is a symbol for earthly wisdom, closeness to the rhythms of the earth, release and transformation. The snake dies to itself, willingly shedding its skin. The bird is a universal symbol for Spirit, heaven, our aspirations to touch heaven, for the human spirit to soar. We have the unique ability to bring heaven down to earth, and to elevate physical reality to spiritual heights. Finding a balance between living in the material world

and sustaining a connection to Spirit is our dance between snake and bird. It is the struggle to maintain balance between Soul aspirations and earthly demands.

The long, slow, gentle Yang style of T'ai Chi Ch'uan is made up of movement combinations which are practiced as a continual and sustained flowing progression over a 30 to 40 minute period. The movements are circular, relaxed, done with a tranquil yet concentrated mind and include all directions: forward, backward, high and low, corner movements, expand and contract. The student is receptive, assertive, retreats and advances forward. He/she pushes, pulls, thrusts, draws in, wards off, presses, separates. T'ai Chi Ch'uan is done with the knees bent bringing the center of gravity low to the ground. The center of gravity, called the Tan T'ien, is located just below the navel and is the primary energy center of the physical body. This is our original connection with the mother, and more acupuncture meridians pass through the Tan T'ien area than any other place in the body. The movement impulse for T'ai Chi Ch'aun should begin from the Tan T'ien. Breathing into this "center" encourages upper body tensions to release and clears the mind of other-than-now thoughts. The slow, gentle exercise of this "down to earth" movement increases circulation and relaxation, deepens breathing, encourages flexibility of joints, strengthens muscles, spine and viscera (aiding digestion) and generally increases stamina. It is an excellent way to condition the cardiovascular system, and is a good, gentle exercise for heart patients who can begin to walk and do light exercise. It is extremely helpful for arthritis, increasing joint mobility and retarding further crippling. Many students report that their blood pressure is lower now that they are doing T'ai Chi Ch'aun. This is an excellent form of preventative medi-

cine, an effective way to reduce stress. The steady flow of movement activates all the acupuncture energy lines in the body and penetrates to the deepest tissue of the body, discouraging stagnation. T'ai Chi Ch'uan allows us to take active, responsible and joyful steps to insure our physical and mental health. It is especially invigorating and inspiring to do in a park or by the ocean, but it can be done anywhere and needs no special props. Adults of all ages practice T'ai Chi Ch'uan but my most rewarding experiences are with Seniors who are delightfully enthusiastic, receptive and appreciative of its benefits. In addition to lowered blood pressure, they are rewarded with improved balance, increased strength, and greater confidence and alertness. Frances Eisenberg, a student of 79, wrote, "T'ai Chi Ch'uan contributes to my sense of well-being. I like sharing, with women and men of all ages...the challenge of learning this ancient Chinese art-form, slow motion "dance", of beautiful patterned movement, a frieze of living statues, in an atmosphere of quiet contemplation."

T'ai Chi Ch'uan involve both the "left and right brain," stimulating greater alertness creativity and perceptual awareness. There are two ways to go about gathering information: through words and through pictures. This simplification refers to the "left hemispheric" preference for learning: which is verbal (words), logical analytical, acquired moment by moment, sequentially over time. The "right hemisphere" loves pictures, is intuitive, understands all-at-once in a wholistic manner and is spatially oriented. The right modality is activated by movement, music, dreams, visions, adventures. Most learning in our culture is oriented toward the left hemisphere. Learning this movement discipline exercises the body and the creative potential of the mind. Students learn T'ai Chi Ch'uan by moving
(cont'd. on p. 35)

(cont'd from p. 30)

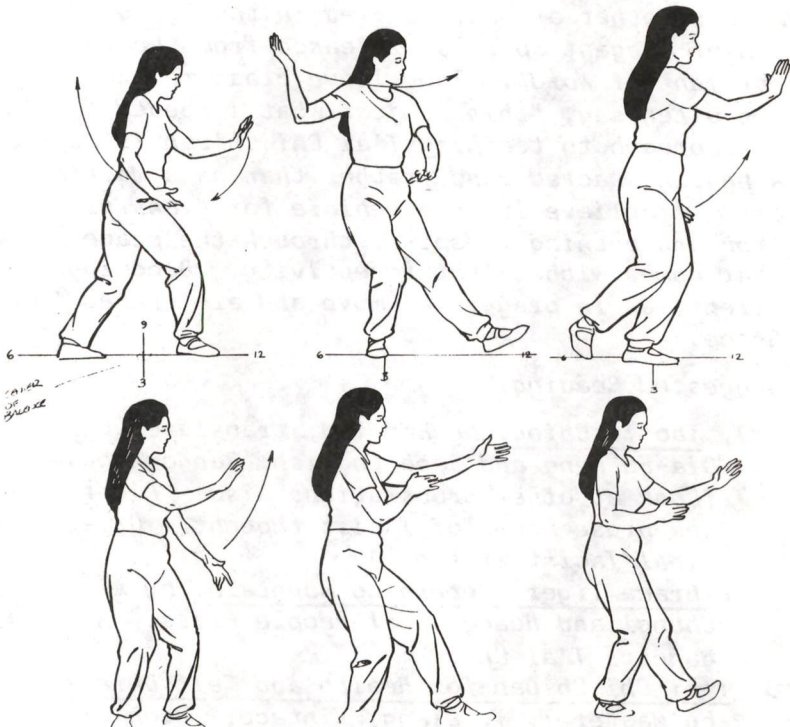
with the teacher in silence or with music, and by listening to verbal directions from the teacher. Learning comes most easily when we feel safe and relaxed. The atmosphere of my classes are often playful and always non-critical and non-competitive giving the maximum possibility for learning.

Living, as we do, in this fast-paced culture our challenge is to find peace within, to slow down in order that we may become empty, receptive. C.G. Jung spoke of finding our "center within the midst of circumstance". For many students the slow concentrated quality of T'ai Chi Ch'uan is a contrast to the rest of their day. They move together as one, carried in the hypnotic sea of elegant spirals, released from the bombardment of words. They leave class relaxed and often say, "this is just what I needed!" My approach to teaching T'ai Chi Ch'uan is as a healing sacred dance rather than as a martial art. I believe it is a vehicle for transformation and opening to spirit through the peace that comes with silent receptivity. Becoming silent, as in prayer, we move and are opened to Grace.

Suggested Reading:

- **1. Tao Te Ching, by Lao Tzu, translated by Gia-Fu Feng and Jane English, Random House. (Look at other translations also. Eighty-one prose poems of Taoist thought. Original Taoist writing.)
2. Embrace Tiger, Return to Mountain, by Al Chungliang Huang, Real People Press. A dancers T'ai Chi.
3. T'ai Chi Ch'uan for Health and Self Defense, by Master T. T. Liang, Vintage. Rich discussion of the deeper meaning of study.
4. The Tao of Pooh, by Benjamin Hoff, Dutton. Taoism with a light touch.

(Lana Spraker teaches T'ai Chi Ch'uan and Dance Therapy. She received her MA in 1972 from the UCLA Department of Dance, specializing in Dance Therapy. Lana began her on-going study of T'ai Chi Ch'uan in 1970 and has lectured and given workshops in the United States, throughout Europe and in South Africa. She visited the People's Republic of China in 1982 and exchanged styles and ideas with other teachers of T'ai Chi Ch'uan.)





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" NEWS OF SACRED DANCE ACTIVITY " "

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" (Alphabetically by States) " "

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CALIFORNIA -

Desiree Rumbaugh, SDG member reports from
Southern California Sacred Dance Guild:
The officers for 1984-85: President: Desiree
Rumbaugh; V. Pres & Editor: Sarah Lancaster;
Treasurer: Sr. Dorothy Morris, CSJ; Area
Rep.: Rosalie Branigan... Together we plan to
build the SDG by staying in close touch with our
members through newsletters, keeping them
abreast of one another's activities. We are
already making our plans for the 3rd Annual
Festival in January, tentatively scheduled to
be held at Sarah's church in Redondo Beach....

*

Cindy Winton-Henry: from Richmond reports on the Graduate Theologian Union Community Dancers: At the end of the school year the GTU Community Dancers, between fifteen and twenty people, gathered to close nine months of working together. Our process, offerings, and working among ourselves we met twice weekly, once for developing our technical skills and once for developing a community of movers to serve as a resource for embodied ways of worshiping and educating. In addition to this we contributed to PSR, the GTU, and the local community through participation in and leadership of twenty-six places (listed but not included here).....

The identity of the group has been slowly forming since its inception in December of 1981. It continues to do so. It has begun to be

clear that we are a cluster of individuals committed to an embodied model of ministry.

In our work together three primary foci have emerged.

- to experience and strategize ways to explore and integrate theology gathered in the classroom and the field through improvisation, choreography, discussion and prayer. (This last year we studied our understanding and relationship to questions like What does worship look like? What does community look like? Where is the kingdom of God? How do we present ourselves in relation to the cross? resurrection? How are we as image-makers and social activists working together to name injustice and to provide images for a more just world? What is it to move prayer? How do we enliven the Body of Christ?)

- to search together to become articulate in body as well as mind. We believe that learning skill and control in relation to our bodies makes us more effective communicators and enables us in our preaching, teaching, pastoring, and worshiping.

- to serve the theological education community as witnesses to the liveliness of the Body of Christ, as servants of the worshipping people in the various schools, and as a model for meaningful and well-developed use of dance in the life of the church.....

COLORADO -

Rocky Mountain Sacred Dance Guild: Reports:
On March 3, 1984 had a workshop "Costumes, Choreography and Music" at the Great Hall of Iliff School of Theology in Denver. Cynthia Hilgers, Letitia Williams and Connie Fisher were the artists.

From the ROCKY MOUNTAIN SACRED DANCE GUILD NEWS-LETTER, Winter, February, 1984:

"....Ginger Perkins danced poetry and scripture during the lighting of the Advent candles on two Sundays in Advent. Ginger dances at Cure D'ars Catholic Church....'I Wonder As I Wander' an Appalachian carol, was Virginia Blackstock's dance offering at the Catholic Church in Hotchkiss....On Wednesday, November 23 INTERFAITH II, Marsha Talitimu, director, danced 'The Canticale of Brother Sun' at the Thanksgiving Service.... The Lakewood United Church of Christ Sacred Dancers danced two portions from 'The Holy Child' by Gordon: 'Rock Him Softly' and 'Glory to God' for the Christmas Eve Service at the church....Sr. Paula Nettleton danced 'Come to the Fields', a Franciscan song, at the Jubilee Celebration for Mount St. Francis Convent in Colorado Springs in July....A Sermon in Dance from Psalms 147 was presented by Letitia Williams at the Church of Good Shepherd, Episcopal in Aurora in November....Pat Berkly and Doni Hegarty led the congregation in interpreting the 'Lord's Prayer' at the NCCW Conference on October 20.....Betty Walker reports that Jubilate Dancers took part, with other dancers, in 'Day for Dancing' by Lloyd Pfautsch at the Broadmoor United Church of Christ on Saturday, December 3....Dory Duncan, Susan Stein, and Debbie Thomas danced portions of 'Murphy's Christmas' by Nick Rossi, Choir Director at St. James Presbyterian Church.... The Heavenly Hoofers of Washington Park United Church of Christ, Sharon Larson, director, danced 'All Through the Night' at the Christmas Eve Service at the church....Doris Manley, of St. Francis of Assisi Catholic Church in Castle Rock, directed a children's dance choir for a Christmas Mass....Mary Willard sends news of the Symbolic Dance Choir of the United Presbyterian Church in Yuma. Their pastor, the Rev. Tom Westfall, died just before Christmas.

They danced 'O Holy Night' at his memorial service, as he had asked them to do for Christmas.

....Faye Beck directed dance for children in a Union Bible School of churches in the Pueblo area (Baptist, Presbyterian, Episcopalian, Methodist, and Catholic)....Ann Blessin directed an Intergenerational Christmas Workshop at Plymouth Congregational Church in Fort Collins in December....The Celebrants, Connie Fisher and Marilyn Herrmann, directors, took part in a special anniversary celebration at First United Methodist Church in Pueblo on September 25, dancing the Processional, the Benedictional Response, and leading the congregation in the Confession.....Cary Mead reports dance activities of Capitol Heights United Presbyterian/10:30 Community. In November, Cary, Nan Dhonau, and Bruce Stuckey danced a 'Hymn of Praise and Thanksgiving' by Swanee Hunt....Cindy Hilgers danced 'Angels We Have Heard on High' and 'O Come O Come Emanuel' at the Ekklesia Christmas Concert at Christ the King Church on December 11...."

From the Rocky Mountain Sacred Dance Guild Newsletter, April, 1984, Spring Issue:

"....On Sunday, March 4th, Julie Tidswell, Stacy Simpson, Ann Blessin, and Bart Peterson danced the 'Creation' by James Welton Johnson at the Montclair United Methodist Church....Letitia Williams taught pre-school children at St. John's Cathedral the art of sacred dance....Sharon Larson reports she is busy working on some 'Shakespearian Sonnets' to be done at the sunrise service on Easter Sunday at Washington Park United Church of Christ....Betty Walker will be directing junior high co-eds at the United Church of Christ Camp June 24-July 27....Doris Manley worked with the children of St. Francis of Assisi Catholic Church in Castle Rock for their Easter Sunday Mass....Interfaith II interpreted 'Like a Dry Land' a responsorial psal, on the 3rd Sunday of Lent at St. Elizabeth's Church on Auraria campus....."

Cary Mead and Peggy DaSilva danced on April 1 at the joint service of the Capitol Heights/ 10:30 Catholic Community to 'City of God.'...."

ILLINOIS -

From Carbondale, Illinois, Toni' Intravaia danced the reading from Exodus 14: 15-15 and "Let us Sing to the Lord". Cecile Jarrett was the reader and the Newman Center Choir did the Psalm - all for the Easter Vigil Service.

From Janet Skidmore, Chicago: Janet led worship at North Northfield United Methodist Church and at Good News Church, a bi-lingual, store-front church in Chicago's Juneway Terrace neighborhood. ..danced""Confession,"with music by John M. Talbot....December 10 conducted workshop in dancing Christmas carols; on December 11 gave a lecture-demonstration on dance in worship for the adult education forum at LaSalle Street Church in Chicago...did a two-day residency at Hope College in Holland, Michigan November 2-3 hosted by Maxine DeBruyn, head of the dance there....

Wheaton College Orchesis, directed by Susan Fey had a busy fall performance schedule. They danced at Moody Church and St. James Cathedral in Chicago and were part of a religious arts festival at the Chicago Cultural Center. The presentation at the Cultural Center integrated four dances with a slide show on the history of dance in worship. Northwestern College in Iowa hosted the group for a two-day performance and teaching residency. They continue to dance in chapels at Wheaton and danced Daniel Pinkham's "Christmas Cantata" with 3 choirs and brass ensemble.

From Northbrook, Gwen Laurie Right reports: that she will be teaching "Spirituality and

Sexuality" at Iliff School of Theology, Denver, July 23-August 3.

MINNESOTA -

Susan Bauer from Northfield reports: Susan will be teaching a Term in the Middle East with 25 students from St. Olaf College. The Course is entitled "Dance as Religious Expression" and is the comparison of the origins, purposes, and forms of Jewish dance and dance in the Western Christian Church as religious expression (including actions, gestures, and ritual movements) and their current forms and themes, in worship, theatre dance and folk dance. The course includes historical, theological and aesthetic aspects of dance as religious expression. The course begins in New York City prior to leaving for Israel.

NEW HAMPSHIRE -

Elsie M. Keeffe from Merrimack: March 11, Lenten service at the St. James United Methodist Church included "In the beginning...", "Pass It On", "Children Of The Lord", "God Of Love". The entire theme was prayer with emphasis on strengthening the moral and spiritual foundation of the home. ...On April 11 the St. Matthew's Adult Ecumenical Sacred Dance Choir conducted evening service at the Peterborough N.H. United Methodist Church with a Lenten theme...The Children's Sacred Dance choir went to McKerley Healthcare Nursing home after Easter....The Adult Dance Choir shared in Mass at St. Equinas Catholic Church in Derry on Holy Week Monday....

NEW JERSEY -

Nancy Brock, from Montclair: A dance company called Avodah, directed by JoAnne Tucker, is

based in Westfield, N.J. In November, 1983 they toured in Southern California, and this spring they appeared in Maryland, North Carolina and Florida as well as New York State. The dancers participate in Sabbath services in addition to presenting concerts of sacred dance and lecture-demonstrations. A new work has been commissioned by Temple Emanuel in Cherry Hill, NJ, and will be premiered there next fall.

A small group, directed by Nancy Brock, is now meeting regularly at Interweave Center for Holistic living in Summit, NJ. The members come from diverse backgrounds and a variety of religious faiths, with little or no previous experience in dance. While we are working toward becoming an ecumenical dance choir which will be available to area churches and synagogues, we want first to deepen our own sensitivity to the inner moving of the Spirit and open ourselves to its outer expression in movement. Before making dances for performance, we feel it is important for us to move together in a variety of ways, increasing body awareness, exploring and extending the natural movement of our own bodies, and experimenting with forms to "embody" our worship.

NEW MEXICO -

From Sacredance Notes, Volume 1, No. 1, Fall 1983: "...Keri Sutter and Sharon Prewitt held a workshop on Thursday, October 13 at St. John's Cathedral....Sharon Prewitt used early Christian dances at St. Andrew's Presbyterian Church... Lana Kroth did a Hanging of the Greens at the First United Methodist Church....Judy Koepke used a multi-media overview of the Old Testament involving poetry, mime, puppetry, drama and dance at St. Luke's Lutheran Church.... The King David Dancers did a seminar at Monte Vista Christian Church....Trinity Dance Theatre

under the direction of Susan Prouty on October 7 did "The Art of Prayer" as the theme for a Feast of the Rosary celebration....On November 1 the group did a dawn service to celebrate the transition from All Hallows Eve to All Saints Day....Susan worked on a dance-drama based on the old medieval French legend of "The Little Juggler".....Keri Sutter, director at St. John's Cathedral, participated in the patronal Feast-day services on September 18 and on October 23 participated in the Northwest Deanery service of Evensong...."

From SACREDDANCE NOTES, Vol. 1, Number 3, Spring 1984: "...April 17 Susan Prouty and the Trinity Dancers participated in the Pesach (Passover) service at Temple Albert dancing to music by the Falashian Jews, and traditional Israeli music...

NEW YORK -

From Joan Huff: Ruth Ford gave a lecture demonstration for the Congregational Women's Society in Hamilton. It had a Christmas emphasis. Wintering in Tuscon she danced a simple hymn for the church she visited.

In Ithaca Donna Bloom arranged music and dance program which was composed of women choristers -- for the Episcopal Women's Guild.

In the Schenectady area Constance Durant performed "Thanksgiving Prayer" at a candlelight liturgy at St. Joseph's Church in Troy "Black Women at Prayer, An Evening of Dance and Poetry" was given at the chapel of the Provincial House of the Sisters of Saint Joseph in February.

Joan Huff gave a workshop in September "Interpreting the Scriptures through Dance" at New Hartford for the Mohawk District meeting of the Methodist Church. Her Chi RHO Dancers presented "Thanksong" incorporating excerpts from Psalm 30

with Dave Grusin's song of the same name. (Mountain Dance Album, Arista GRP 5010) On November 23 at the Asbury Methodist Church in Watertown Joan gave a workshop on Dancing Christmas Carols and also danced the "Thank-song" and Psalm 67. In December the Chi Rho dancers did a Christmas workshop at the Oswego Baptist Sunday School and at the Presbyterian Church did a Christmas carol medley and the "Shepherd's Dance." In May they presented a program for the Baptist Church's Mother-Daughter Banquet centered on dances to Black music - spirituals and Missa Luba.

OHIO -

From Noralie McCoy, Miami Presbytery Liturgical Dance Choir, Piqua: In the past twenty years I have been privileged to conduct workshops and to participate in the worship services of numerous churches of various denominations--I danced. During this time it has become clear to me how important corporate worship is to the life of The Church. I have also observed how very fragile it (worship) is as well. In churches where the Sunday morning worship is experienced as a celebration--a time of lifting up of God--by praising God with music, prayer, dance, instruments, drama and the spoken word--the people are also doing a lot of mission/witness in the world. Those churches are bee hives of activity. In churches where the morning worship seldom varies from tradition, whatever that may mean, the mission/witness work seldom meets or exceeds what is expected. I have observed whatever can and does take place during Sunday worship truly reflects the witness and mission of that church family during the week. I do not believe that the worship service in our churches should "just happen". I believe that too many of us are ignorant of the corporate worship service.

Worship is the door through which the faithful and faithless enter the church. If the people are to be introduced to and educated about their faith, then worship has got to be the center for the introduction and education. For these reasons, I, as dance clinician, felt it very important to lay "some ground rules" for liturgical dance at EXPERIENCE '83. While explaining and discussing the importance of professionalism in the dance and a dance choir, I also stressed the importance and significance of meaningful congregational--including children--participation in the liturgy regardless of denomination; to have the pastor, working with the lay people, music and dance people, plan the worship service so that it flows; congregational participation in the worship, special occasions and holidays; enhancing worship through the architecture of the church. As we continue in our dance, in whatever form it may take, let us always keep sight of and enhance what we are about--to spread the "Good News".

A wonderful week of worship and the arts will begin July 15-20 at EXPERIENCE '84 in Springfield, Ohio at Wittenburg University. Worship and music leaders from all over the U.S.A. will offer classes in adult, youth and children choir methods, organ, church music, handbells, inclusive worship, instruments in worship, harpsichord, old testament, the Bach Cantata, etc. AND A DANCING PEOPLE with Sister Adelaide Ortegel! We are so excited to have her with us and very anxious for EXPERIENCE '84 to begin. Margaret Taylor Doane, Doug Adams, Judith Rock and Connie Fisher have conducted many excellent classes in liturgical dance for EXPERIENCE in past years. EXPERIENCE is a practical conference for all persons serious about corporate worship. Information pamphlets for EXPERIENCE '84 can be obtained by writing to Noralie McCoy, 410 N. Downing St., Piqua, Ohio.

OREGON -

From Bonnie Eddy: Pendleton, On March 25, mime, clowning, peace dancing and Jewish folk dancing, Wesley House, United Methodist Church. April 1 Carousel class, Celebrate Life, and Ecumenical 3-D Productions began new classes with participants from different churches-- 3-D stands for dance, drama and creative dynamics. Bonnie also has danced not only in her own Methodist Church but also other area churches.

PENNSYLVANIA -

From Arthur Hall and Company, Germantown: Residences in Arizona, California and Maine. Performances of the Company covered not only many places in Pennsylvania but also New York. The Ile Ife Center for the Arts and Humanities certainly has one busy group who present dance, lectures, seminars in the process of teaching and performing.

TEXAS -

Rev. Leonard J. Mestas writes from Brownsville that processional dance is used for all special Feast Days, especially the use of draping and liturgical gesturing, which is done by the congregation.

WASHINGTON -

Theonie Gilmore, Director Focus Team '83: The Center for the Preservation of Endangered Arts: MUSIC (Movement-springing forth as free-form and choreographed dance in ceremonies, play and art. Universal-beauty touching and uplifting the spirit of man. Sounds-man-made and natural filling the soundscape with richness. Instruments-timbres and textures that lead the ear

and eye to awareness. Cultures-statements on man's uniqueness in customs and traditions.) Write Theonie for further information on support: P.O. Box 8343, Portland, Or. 97207.

From Jane Rickenbaugh, Columbia-Willamete
Sacred Dance Guild: A workshop "Reviving Our
Sacred Dance Heritage" was held May 4 and 5 at the
Metro Center in Portland. Moving through Sacred
Dance was a presentation of sacred dances from
the Old Testament times to the present. A master
class also was held in Weidman technique under
the direction of Janet Towner.

From Seattle First United Methodist Church:
"A Time to Dance" Sacred Dance Ministry Workshop
was held May 12. The emphasis at this workshop
was on creating dances and preparations for per-
formance in a worship setting. A Time to Dance
is a school of theology and ministry in the
shape of dance; offering fellowship and dance
training for the liturgical dancer. Prayer and
meditation, the Bible, and the fine tuning of our
bodies become the tools of our creative expres-
sion for the Glory of God.

LATE NEWS FROM MAINE -

Dorothy Henderson, Camden: Our Sacred Dance Group from the First Congregational Church of Camden performed at a Lenten Service at the First Baptist Church in Damariscotta on Sunday April 8 "Lard of the Dance" by Carter, "My heart Ever Faithful" by Bach and "Visions" by Britten.

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GUEST COLUMN

(Ed. Note: The following came by way of the
Rocky Mountain Sacred Dance Guild Newsletter,
 Winter, February, 1984.)

THIRTY YEARS IN SACRED DANCE...Connie Fisher

In 1944, while I was a Junior in college, planning for a career in music and drama, I met a young Methodist minister, who persuaded me upon graduation that I would rather be a minister's wife than go to New York to study opera. However, in two years we were in Boston, he to pursue a PhD and I to study voice. It was during this time that I first heard of Margaret Fisk and liturgical dance. Being "great with child", I didn't pursue the dance then, but three years later, we both found ourselves on the Pacific Coast, she in Tacoma, I in Seattle. There began an association which has grown in richness and affection through these thirty years and changed the direction of my work in the religious arts.

In the early years, I had the advantage of a "sheltered workshop" in my husband's church. He was always my strongest supporter and most gentle evaluator, though he wished I would choose a word other than "dance" to describe movement in worship. In 1953, "the term dance tended to wave the red flag at the bull," he thought. The "word" remained, however, for I felt worshipers needed to experience the sacred qualities of dance as well as the more secular modes of theatre dance.

Margaret's work inspired me to read and search for beginnings, so gradually, a theological,

scriptural, historical foundation for dance in worship began to grow and develop in my work.

The family moved to San Diego, California, in 1959 where Charles taught in a Methodist University. There, I had the opportunity to further my dance technique with several excellent teachers and to begin a dance choir with the students at the University. That choir, with many changes in membership as the students graduated, shared dance in the churches of Southern California for eight years. They also toured up and down the coast of California, Oregon, and Washington. From that group came sacred dancers, ministers, and religious leaders who are dancing in all parts of the United States and the world. Many are now members of the Guild.

Even though I was a member of the Sacred Dance Guild for all the years of its existence, I still worked alone, for it was not possible to travel the miles from the west coast to New England where all the workshops were held. This is the reason I believe so strongly that we must have chapters in all parts of the country - for nurture, for sharing, for furthering our knowledge of sacred dance.

Two years were spent in Amarillo, Texas, where a dance choir grew out of one of the churches and there was an opportunity to conduct dance workshops in all parts of west Texas. The people of that area embraced the addition of dance to the other worship arts and I found acceptance and enthusiasm everywhere.

In 1969, the family moved to Denver, where Pam Hughes, a friend from California, asked me to work with a group of ministers' wives. The group soon grew and included many other women, becoming known as the Jubilate Dancers. (Men were added later.) They have danced in the churches of the Denver area since 1970 and are still together as a group. In 1975, wanting to do more writing and teaching,

I left the leadership of The Jubilate Dancers.

It was out of one of the dance workshops in Denver that the Rocky Mountain Sacred Dance Guild was born, which later became a chapter of the Sacred Dance Guild. Through the love, commitment, and hard work of this group, many have been introduced to sacred dance and continue to grow and develop under its leadership. The Guild also sponsored a National Sacred Dance Guild Festival at Colorado Women's College in 1980, attended by dancers from all parts of the United States and the world.

In 1975, my minister asked me to begin a dance choir at Christ Church United Methodist, and it eventually became known as The Celebrants. This group of men and women has grown in ability and an understanding of its ministry in dance and is bringing dance to many churches. It was a thrill for us to appear at the 1983 Annual meeting of the 900-member Rocky Mountain Conference of the United Methodist Church.

For the past eight years, I have taught sacred dance at The Iliff School of Theology in Denver. Iliff, as well as many seminaries throughout the United States, is coming to realize the importance of sacred dance as an instrument in worship and education. In partnership with the Rocky Mountain Sacred Dance Guild, they have begun an Endowment for Dance in Worship and Education. This has been a source of great joy to me.

There are so many who have given me support and inspiration through the years - Margaret, who started me moving; Doug Adams who continually urges me to write, write, write; my family (All four children have danced with me at one time or another.); my friends and colleagues in the Guild, in all the places I have worked, and so many here in Denver (I would not dare to start naming names, there are too many of you); and

of course my students everywhere, who have given me a reason to go on.

Teaching, choreographing, directing, writing - these have been strong threads in the fabric of my life these past thirty years. Much has happened, but in a way, it seems like yesterday, when I choreographed a simple dance for five young women and presented it, in fear and trembling, in the worship service. The trembling is still there sometimes, but oh, there's so much joy now to go with it.

(For further information - or for purposes of mailing in a contribution - the address is The Iliff School of Theology, 2201 So. University Blvd., Denver, Colorado 80210.)

** ** * Recommended Reading ** ** * *

1.

Modern Liturgy, Volume 11, Number 3, April 1984
Dancing Through Ordinary Time, \$3.00, The Sharing Company (for total amount plus \$1 for postage/handling), P.O. Box 2224, Austin, Texas 78768-2224.

The following articles are included in the periodical listed above: "Wisdom in Liturgical Dancing Through Ordinary Time" by Doug Adams; "Improvisation: Making Way for an Extraordinary Ordinary Time" by Cynthia Winton-Henry; "Dancing Over Generation Gaps" by Margaret Taylor Doane; "Mexican Folk Dances for Ordinary Time" by Martha Ann Kirk, CCVI; "A September Time to Dance" by A Asha Stager.

2.

CHANGING BIBLICAL IMAGERY AND ARTISTIC IDENTITY IN 20th CENTURY LITURGICAL DANCE, \$3.00

The Sharing Company (for total amount plus \$1 for postage/handling), P.O. Box 2224, Austin, Texas

3.

Actions, Gestures, & Bodily Attitudes by C. Deitering, The Sharing Company (for the total amount \$9.95 plus \$1.00 postage/handling, P.O. Box 2224, Austin, Texas 78768-2224.

4.

Dancing Prayers by Lu Bellamak, \$7.95, The Sharing Company (for the total plus \$1. postage/handling, P.O. Box 2224, Austin, Texas 78768-2224.

L E T T E R S T O T H E E D I T O R

From Forrest Winston Coggan, 2880 S. Locust (608-S) Denver, Colorado 80222:

"I was just reading over the historical notes provided by Bob Storer last spring issue (1983) of the Journal and thought it might be interesting if some of the older folks (myself included) would write in and mention what was happening in areas of the country at the very time that the Eastern Regional Dance Choir Assoc. was formed and the years leading to the Sacred Dance Guild Incorporation, 1956-1958.

"To hear from the West Coast, the Northwest, the South, the Midwest and the Rocky Mountain and Southwest areas at that period of history would be most exciting to me!!

"I can only report on what some of us were doing those years in East Lansing, Michigan. I will mention three particular religious productions: In 1956-57-58 -(perhaps someone else can add others.)

"1. La Fiesta Mexicana, sponsored by Michigan State Univ. for WMSB-TV, music by H. Owen Reed, scenario by Reed, choreography & costuming by yours truly. Aztec and Catholic celebrations blend in a small town celebration. Dancers were University students, townspeople, and a few

professionals. The MSU Symphonic Band was conducted by Leonard Falcone. The Video was distributed nationally, including Puerto Rico via educational channels.

"2. The Labyrinth, sponsored by special gifts and young peoples group, led by Eleanor Morrison (the minister's wife) and Edgewood Peoples Church (now Edgewood United), and staged in the community hall (sanctuary at that time), music by Leonard Bernstein (Piano Concerto - Age of Anxiety) with special permission of Mr. Bernstein and Mr. Robbins, scenario, choreography, and staging by you-know-who. Costumes by Marjorie Clark. 2 performances. James Barnett (now named "Buddhananda" by the Vedanta Society) was the protagonist. This centers on Man's search for Unity/Self as individual and in community. Taped music.

"3. Ladder to the Stars, sponsored by the same church as above and held in the same location, book by Blanche E. Coggan, using selected ethnic religious music, with multi-media staging by myself, costuming and choreography by community members, was a pageant of Common Search for the Universal Mystery through the Paths of the World's Great Religions. It was performed once, and involved church members of all ages, representing several nationalities and racial groups, a bonus when living in a large university community.

"SDG MEMBERS: Please everyone, let us know what was going on at this time of ferment, a time which gave such impetus to the formalizing of a religious dance movement in the United States. Turn a spotlight on your corner.

"Each bit of this History which appears in the SDG Journal, thanks to Toni', will be preserved for posterity."

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From Sister Sandra Jean Sherman, O.S.U., Rosary Cathedral Parish, 2403 Collingwood Blvd, Toledo, Ohio 43620:

"Father, we adore You,
(Jesus)
(Spirit)

Lay our lives before you,
How we love you!

"Combined with the reverence that can come only from a child, six simple signs, borrowed from the poetic language of the deaf, add movement and meaning to this song by Rev. Carey Landry.

"My search for deeper meaning in my own dancing is what first prompted my own interest in sign language. The first time I saw music on the hands of an interpreter, I knew that it held promise for my dancing.

"The fruit of that promise has carried over into the movements of the various children with whom I work. Interestingly enough, they are rarely the same children. Non-professionals, like myself, but with a purpose for dancing, they are First Communicants, Confirmandi, Eighth grade graduates, or class representatives for an all school liturgy. They are young people with a reason to celebrate and I find both boys and girls equally eager to do so.

"These young people hail from a dancing society where movements do hold meaning. Dancing is something upon which they already hold a grasp and with which they can praise the Lord. The signs connect them with meaning, enhancing the dance by allowing the words to come to life. In this way the dance never really dies, for when next the young dancers hear the song, they feel the meaning within their very beings.

"Dancing with Sign slows the movements, turning them into poetry. The body assists the hands by rising, falling, turning, reaching with them.

The eyes, the entire face, show the emotion of the music. In this way, the emotions of the viewers are called forth to participate.

"After last year's Confirmation Service, a father of one of the dancers approached me. 'When I saw Movement Meditation in the Program,' he said, 'I thought sure you'd be leaping. I wasn't sure I wanted to stay. But you can do that again!'"



“Praise His
name in the
dance.”

Psalm 150

Ten folded cards, blank interiors, \$5.00
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"BIT" REVIEWS

Gestalt Workshops are being held from April 13 1984 thru October. For further information, write to 1546 Spruce Drive, Kalamazoo, MI 49008 or phone 1-616-344-4771.

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The Excitement of Black Dance from the fundamental religious and folk forms of Africa and the Americas to the highly theatricalized works of modern choreographers such as Katherine Dunham, Talley Beatty, Alvin Ailey and Eleo Pomare brought to you in lectures and lecture-demonstrations by Dance Critic William Moore, Researcher Editor, Dance Herald Critic, Amsterdam News, The Black American Weekly. For further information and fees: William Moore, P.O. Box 686, Ansonia, New York, New York 10023, phone 212-362-6169.

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The 10th Anniversary Christian Artists Music Seminar in the Rockies, July 29-August 4, 1984, Estes Park Colorado. For further information and fees: Christian Artists Corporation, P.O. Box 1984/Thousand Oaks, CA 91360 or phone 805-499-4306.

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One of the co-sponsoring groups for the 1984 National Clown, Mime, Puppet and Dance Ministry Workshops is the Sacred Dance Guild. The following workshop staff members in the area of dance are members of the Guild: Baton Rouge, Louisiana, July 15-21, 1984: Doug Adams, Rosalie Branigan, Sylvia Bryant, Carolyn Deitering, and

Carla DeSola. South Bend, Indiana, July 29-August 4, 1984: Doug Adams, Rosalie Branigan, Carolyn Deitering, Carla DeSola, Adelaide Ortegell, and Carol Vassallo. For more information about the National Clown, Mime, Puppet and Dance Ministry Workshop write to CMP&D Workshop Box 24023, Nashville, TN 37202.

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From LEAPING 20, November 1983, Newsletter of Christian Dance Fellowship of Australia, P.O. Box 373, Milson's Point NSW 2061 (02) 929 4988 Telex 27987, Australia.

Advent Festival by Judy Harris

"I was invited to choreograph an Advent Festival of Carols and wanted the movers to be part of the total celebration rather than just come on and off. It was open air with a choir of about eighty primary aged boys, a rock group and some twenty movers. There were trained dancers amongst them, but what I asked for was enthusiasm and commitment to the energy of the event, rather than dance expertise.

"With the nature of the group that emerged in response to my call, and the spirit of the celebration, I decided to develop sequences that were sort of peasant in step and ethos. To cope with the night context I used two types of body extensions - scarves attached to both wrists and those phosphorescent night lights you buy in camping shops. We set up a tiered stage space which gave us two performance levels. The choir was positioned on a stand under a three hundred foot tree hung with Jesse symbols. They opened by running in a screaming mob from the midst of the audience, and after they had established two verses from 'Prepare Ye The Way' the movers leapt in from the opposite side of the yard space swirling their scarves and

skipping. The readers, all in clerical robes walked in their midst with lighted candles. The movers then formed a rhythmic clapping group adjacent to the lectern and finished their dance in open attitudes addressed to the reader, who gave the first Old Testament promise. The song which followed was 'The People who Walked in Darkness', so the movers began by folding their bodies into mimed postures of darkness and closure, peeling out on alternate lines and recoiling back until they leapt up on the chorus and alternately swung around in pairs and turned individually with raised arms on the words 're-joyce, rejoice'. There was a sense that these were indeed the people in their village squares, and they selected one of their members and sent him to the pinnacle of the stage where he stood strongly reaching up into the night sky and they formed a tableau of arms with directional impetus showing, election and continuity with their chosen one. At the first beat of the chorus, they returned to their circle dancing. For the second verse where the darkness to light theme is paramount, they circled the stage collecting torches as they went and, brandishing them high, jumped into formation on the stage space. Three people had string attached to their lumious torches and they spun them in circles of green light. The others formed groups of three and swept the torches back and forth, forming a high tableau before returning to deposit torches..

"The Lucan readings were interpreted simply. The annunciation portrayed by a tall man on the high stage and a woman on the lower level. As the reading flowed, the man took the light he had concealed and raised it high. He turned in slow motion and gave it to the woman who hesitated with a complete turn of her body, but then took it reflectively and slowly drew it into a cradled position. This was a very moving move-

ment meditation approach which gave a focus and new dimension to the same old story. In the subsequent telling of the Christmas story, children were invited to come out of the audience to write their names on the scrolls and then to stay seated on the stage space (audience about 400). Some fifty children took advantage of this. As carols were sung a magnificent fire works display took off at 'Gloria' of 'Angels We Have Heard on High'. It was amazing - every age group was enraptured and I really felt what 'Gloria' means for the first time - the singing was so exultant. People cried out and clapped spontaneously. At the coming of the Kings we threw incense on the fire and three people processed with lights to a tableau on stage - at the chorus, two of our male spin bowlers hurled the luminous torches overhead so that they spun star shapes in time with the music. After a reading of the prologue of John there was a reflective dance relying heavily on the flow of the scarves but creating physical images of the subtle images in 'Jesus the Lord'. The final procession involved all the children with sparklers, dancers with scarves and they all joined in a labyrinthine dance to 'Long Live God'.

"It was inevitably ragged around the edges, but from my point of view it was truly ritual and advent is richer for me in having experienced it. There was a kind of Godspell verve about it, and I was happy with the flow from audience to celebrant and back again. Carol Sullivan prepared a beautiful dance with her senior girls to 'Let the Valley's Be Raised' as part of the process.

"In red or yellow taffeta with matching scarves, they looked brilliant and added to the whole spectacle."

(Judy Harris works as a free-lance choreographer and workshop leader in Queensland. She will be leading sessions on Mime, Masque and Movement at the National Conference.)

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JEWELS by Bill Douthett

"At Christmas we often share a dance called 'Jewels' in which each dancer offers herself to Jesus, represented by a slain lamb in a manger. Then follows an opportunity for each person present to bring their own gift (in the form of a paper jewel) to the manger. As many identify with Jesus, I have been reminded of His birth. May we know the time when, as Zechariah prophesies (ch 9:16) 'On that day the Lord their God will save them for they are the flock of His people; for like jewels of a crown, they shall shine on His land'."

(Bill and Paula Douthett lead the Sacred Dance Group with branches in Colorado, USA., Dorset, England., and Adelaide. This is reprinted from their English Newsletter.)

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COURSES OFFERED AT PACIFIC SCHOOL OF RELIGION

Students may major in "dance & religion" for the M.A. or Ph.D. within the general regulations of Area VII "Theology and Arts." Students may emphasize dance in their M.Div. degree program.

RA 100 Community Dancers

RA 101 Liturgical Dance A-Z

RA 102 Dance Fundamentals

RA 151: Dance Towards Wholeness-Healing;

RS 152 Dance in Contemporary Worship; RA 153 In-

troduction to Liturgical Dance; RA/FT 154 Re-

membering Your Body; RAFT 191 Worship and the

Arts; RA 200 Choreography Practicum; RA/HR 200

Religious Dance: 17th and 18th Centuries; RA 253

Dance Choir Practicum; RA 254 The Liturgical

Dancer's Vocabulary; RA 302 Dance in Western

Religions; RA 303 Sacred Dance in India; RA 304

Dance in Black Religions From Africa to America;

RA 305 Dance in Modern Worship and Theology;

RA 307 Craft/Creation of Dance Images;

RA 308 Religious Images in Modern Choreography;
 RA 390 Humor and Faith; RA 402 Readings in
 Theater and Theology; RA/ST 409 Theology and
 Cinema; RA 411 Artistic expression of Religious
 Experience; RA 415 Dances for Liturgies; RA 500
 Shattering Images: Spirituality & Arts 1919-
 1939; RA 581 Apocalyptic Motifs in Jewish and
 Christian Visual Art; RA 600A Area Colloquium;
 RA 600 B Methodologies in Religion and Art;
 RA 600C The Arts in Worship.

The purpose of Area VII is to assist, through
 individually tailored programs in building
 bridges between the arts and theology while
 studying theology. It is assumed that the stu-
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 istic production or criticism. PSR and the
 other schools of the GTU provide the theological
 curriculum. The Bay Area provides the artistic
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The Seeley G. Mudd Building is the first solar-
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 the latest audio and video equipment to provide
 for use of new educational technologies; it con-
 tains a specially designed hardwood dance floor.

Margaret Taylor -- Established in 1977 to honor
 the contributions made by Margaret Taylor (Doane)
 in the field of sacred dance, income from this
 endowment is used to provide courses and sem-
 inars in the area of dance in worship and ed-
 ucation.

See Page 27



TO SACRED DANCE GUILD MEMBERS
FROM DOUG ADAMS, SDG PROGRAM DIRECTOR

1. COME THIS SUMMER, for I believe this summer's Sacred Dance Guild Festival is the last time we will be able to bring together in one place so many sacred dance leaders from across the country. Rising costs preclude having anything like the 1984 Festival after this summer. So, come this time. (And it is the last time we will have the Sacred Dance Guild Festival on the West Coast for some time.) Don't put it off. Come this year.

2. If you are coming any distance and intend to fly, I advise you to SECURE YOUR AIRLINE TICKET as soon as possible. Parade magazine mistakenly said that there would be no super-saver flights in late July/early August because of the Olympic Games in California. That is not true; for there are many airlines with super savers for that part of the summer, although there are some airlines with no such fares. But you need to shop around for the best fares; and some airlines require you to buy such fares far earlier than usual. So look early and buy early to receive the least expensive fare.

3. As a Sacred Dance Guild member, you receive the \$25 discount even if you register after the Spring deadline. (Consider coming for an extra week and take in the Mime/Drama/Clowning/Storytelling week as well.

4. The reason for you to register very soon is to guarantee yourself housing at Pacific School of Religion at the low \$13 per night rate. Housing at P.S.R. fills up quickly; and overflow housing is not so centrally located as P.S.R. housing. So register now to assure yourself centrally located housing at the Festival location.